

MODERN PAINTERS

FRENCH & AMERICAN

FIFTEEN PAINTINGS BY
FIFTEEN PAINTERS FROM
THE PHILLIPS MEMORIAL
GALLERY. WASHINGTON, D. C.

CIRCULATED BY THE
AMERICAN FEDERATION
OF ARTS, ON EXHIBITION
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AT THE
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MUSEUM, WOR-
CESTER, MASS.

FOREWORD

IN SELECTING these paintings for exhibition and sale under the auspices of the American Federation of Arts we are carrying out a practical part of what has always been our plan and purpose in the moulding of the Phillips Memorial Gallery. It is a *Collection in the Making*. Changes are inevitable—some the result of deliberate policy, and others of unforeseen exigency. When we wish to acquire a picture desired for some special unit at a time when funds are not available we are confronted by the fact that the semi-private and memorial character of our Institution seems to make it unlikely that any friend of the Collection will buy it for us. No "good angel" in the form of a fellow citizen has yet come to our assistance and made it possible for us to hold on to what we have and at the same time to purchase what we need. This blessing may yet be in store for us. Some people feel that we deserve it. However, it is certain that we cannot expect it. Whenever funds must be raised at once and whenever we are under unusual financial strain there is only one thing for us to do—and that is *to sell*, and to choose for sale whatever, for one reason or another, does not fit perfectly into the unique character of the collection; or else whatever can be spared because of our possession of other examples by the same artist which reveal the same phase of his art. It is not at all a process of weeding out. It is simply a recognition of the fact that in these days of improved taste only good things sell and good things therefore must be sacrificed if and when sales are necessary. The Duveneck "Music Master" is the acknowledged masterpiece of this American painter—one of the greatest portraits of the nineteenth century. Why allow such a great work of art to pass into another museum or collection? Because some other Museum or Collection would give it a more appropriate setting. Because the art is that of an Old Master and worthy of comparison with the greatest Old Masters, whereas our pictures are distinctly modern in technic. For our specialized purpose of forming a Collection of modern art and its sources we happen to be more interested in pictures of a past more or less remote which anticipated modernity than in modern pictures which are comparable to Rembrandt, Hals, and Rubens. In the case of some of the other pictures by artists such as Davies, we have so many other canvases by these painters that we can afford to part with one or two from each of them. We are compelled to relinquish examples which are known to be particularly important and appropriate for other museums in order to make immediate sales. That is the reason we offer at this time Fuller's "Tending Turkeys," Davies'

"Rose to Rose," Myers' "Dance Fantasy," and the great Courbet, "The Glen at Ornans." As we are the proud possessors of "The Rocks at Ornans," a subject very similar and of the same place, painted at the same period we can—since we must—part with this noble landscape!

DUNCAN PHILLIPS.

The catalogue notes have been largely excerpted from the writings of the lender. All but three are quotations from "A Collection in the Making" and "The Artist Sees Differently," both by Duncan Phillips.

1. DAVIES, ARTHUR B., *Wavering Twilight* \$750

"In spite of his wide culture and responsiveness to many foreign influences, Davies was thoroughly American and absolutely original. He captured the charm of American landscape and in his early period his poetic pictures of children at play are made doubly delightful by the Hudson River or Sierra Nevada backgrounds."

2. MYERS, JEROME, *Dance Fantasy* \$1,000

"He went to study art in New York and has remained ever since, seeking his subjects on the East Side and other ragged fringes of the city, in congested districts where he finds not melodrama or sordid sociological data but romance and poetry in the lives of the foreign-born with a particular interest in the children of the crowded streets and recreation piers. . . . Within recent years a new vision of his familiar world transfigured by his reverie transports us into a fairyland of jewelled ruby and emerald lights. He paints the festive nights when there are band concerts or carnivals of 'kids' in costume."

3. DUVENECK, FRANK, *The Music Master* \$10,000

"Duveneck made technic, no matter how traditional, tense and exciting. He made brush work the foundation for the picture's structure and taught the painter's point of view, as distinct from the draftsman's. Then his brush accomplished miracles of modelling, such miracles as the head of our old 'Herr Professor,' constructing his massive skull, realizing the exact appearance of the skin covering his bones, catching the lingering gleam in the faded, sunken eyes in their shadowed hollows, stressing most of all the patient mouth of the stoic, the sufferer. . . . Our 'Music Master' dates from the Munich period and comes from a German collection. If he had painted nothing else this work alone would entitle him to a place in the front rank of American painters."

4. LE SIDANER, HENRI, *Waterfront at Dusk* \$750

"Le Sidaner is a frankly sentimental artist. He loves . . . lamp-lighting time on the waterfront of a harbor town, with the sails of ghostly ships limp in the twilight. . . . The Impressionists had foresworn romance. Le Sidaner seems to point back to the beginnings of the use of broken color—to Watteau and to Monticelli—and to ask—why not employ vibrating color to secure the air of romance which we find in reality at fortunate hours in chosen places?"

5. DÉCAMPS, A. G., *Laboureur de Lot* \$450

Asia Minor was the chief source of this artist's inspiration. This little painting depicts a Near Eastern peasant ploughing; but despite its small compass, it seems to transcend locality and time. In his relationship to his stolid beasts and to the rich earth, this peasant might belong to any country and any time.

6. MONTICELLI AND M. MARIS, *The Barnyard* \$2,000

The mellow tones of this painting envelop the old wooden door, the fowl, the animals in the stable and the boy descending the steps to the right, in a golden glow.

7. FULLER, GEORGE, *Tending Turkeys* \$3,000

"A painter of wistful dreams, of ideal heads, of shadowy fanciful figures and of subtle effects of light. . . . Always the figures were kept back in the dream-haunted depths of his canvases, their thrilling or endearing suggestions contained in the muffled tone which was his equivalent for the elusive loveliness he sought."

8. BOUDIN, EUGENE, *Venice, Evening* \$1,500

"He was a pioneer of Impressionism and, together with Jongkind, he supplies the link between Constable and Monet."

9. CHASE, W. M., *Outskirts of Madrid* \$500

"In his portraits, still life and landscapes he was consistently the wise, eclectic and irreproachable technician. His big, broadly handled brush stroke, his glistening high lights and dark shadows, created an impression of dazzling virtuosity." "Outskirts of Madrid" is remarkable as an example of Chase for it reveals restraint both in light and shade and in execution.

10. PISSARRO, CAMILLE, *Harvest* \$1,200

"Pissarro joined the hazardous adventure of Monet, Sisley and Renoir with a whole-hearted devotion. He created rich tapestries of divided tones unified in a persuasive gold-thread of sunlight and a granulated texture. Solid in the modelling of the forms, these early Pissarros are no less important for their truth to atmospheric values. And they satisfy the senses with their decorative harmony of unobtrusive colors."

11. MÉNARD, RENÉ, *Pointe Fauconniere* \$1,500

"A serious painter of classic landscapes in 'the grand manner' with nude figures frankly borrowed from Greek sculpture. . . . Ménard is a contemplative poet. Man, at ease or laboring among his herds and flocks, is noted only as a poignant incident. On the lonely shore of a mountain lake at sunrise the smoke of a campfire tells of our passing by."

12. COURBET, GUSTAVE, *The Glen at Ornans* \$6,000

"Courbet was born at Ornans of a family of vine growers and remained under the influence of that region's towering rocks and dark forests. . . . He is one of the strong and splendid pillars upholding the temple of modern painting. 'The Rocks at Ornans,' 'The Glen at Ornans,' and 'The Mediterranean,' are paintings of supreme merit in significant form, sombre but intense color, and expression of the sublime stability in Nature which Courbet's restless soul revered."

13. DAVIES, ARTHUR B., *Rose to Rose* \$5,000

"An early trip to Italy confirmed the romanticism of his taste and for a while he painted Italianate pictures of glowing color like the Venetians."

14. PICKNELL, W. L., *Cottage by the Sea* \$300

William L. Picknell belongs to the so-called "tonalist" school of American landscape. His paintings are infused with personal mood. There is a strong Barbizon influence discernible, as well as the influence of George Inness, under whom he studied in Rome.

15. CARLSEN, EMIL, *Night, Old Windham* Not for sale

"'Night at Windham' is an example of how beautiful is his art when his craft has not overpowered his sentiment for light and for tree forms and his memories of enchanting experience."

Except where noted, these pictures are for sale at the prices stated.

